

FECIT V

Spanish Old Master & Modern Drawings



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J O S É D E L A M A N O

G A L E R I A D E A R T E

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[1]

LUCA CAMBIASO (GENOA, 1527–MADRID, 1585). CIRCLE OF
Study for a Sibyl or a Muse

C. 1565–1585

RED CHALK, PEN AND GREY–BROWN WASH ON LAID PAPER

282 X 190 MM

INSCRIBED: "PEREGRIN DE/BOLONIA, DIS/CIPULO DE MICAEL/ANGEL P^a LA LI/BRERIA DEL ESCORIAL" (LOWER LEFT)

PROVENANCE: CASA-TORRES COLLECTION

This is an exceptionally beautiful study for a figure of a Sibyl or a Muse intended for a mural decoration. The slightly foreshortened figure is seated in a niche that may be a pendentive or possibly a space between lunettes. Her right hand supports an open book that she consults on her knee. Technically, this pen drawing is executed in a notably synthetic manner using pronounced, rapid and almost geometrical strokes (barely more than straight lines for the folds of the mantle over her knees), which create the figure and the surrounding space. In order to convey a sense of volume the artist makes masterful use of washes, which are also dense and rapid. These form the shadows, while the highlights are produced from the natural colour of the paper. The result is an extremely convincing, volumetric image, to which the strong lighting entering from the lower left also contributes, casting the figure's shadow onto the interior of the niche.

With regard to the attribution of this sheet, an inscription at the lower left assigns it to Pellegrino Tibaldi (1527–1596) and also refers to the decoration of the library in the monastery of San Lorenzo de El Escorial. While the handwriting is old, the style of this drawing cannot be associated with Tibaldi. Nonetheless, it can be related to that of another of the other Italian artists who came to Spain during the reign of Philip II, namely Luca Cambiaso (1527–1585). With regard to subject matter, technique and size this

drawing is in fact identical to two others that were formerly in the Instituto Jovellanos in Gijón (both destroyed in 1936 during the Spanish Civil War). Pérez Sánchez catalogued them as by Cambiaso, describing them as *Allegorical Figures for a Pendentive or Lunette*.¹ In addition, there is a third, similar drawing in the Blanton Museum of Art in Austin, Texas.²

While it is clear that the present sheet reveals all the characteristics of Cambiaso's style (synthetic, agitated and highly expressive drawings created from a reduced number of lines and with markedly geometrical volumes), we should bear in mind the large number of Genoese artists working in his circle, including Giovanni Battista Castello, known as Il Bergamasco, Fabrizio Castello, Niccolò Granello and Giovanni Battista Perolli.³ Many of them worked together from 1550 onwards on projects such as the church of San Matteo and the Palazzo Imperiale in Genoa. In addition, stylistic parallels with the present drawing are to be found in works such as the Sala de Psique in the Palazzo Grillo in Genoa, painted by Cambiaso between 1550 and 1555, and the Sala di Ulisse in the Palazzo de la Prefettura in Bergamo by Il Bergamasco (1540–1550).⁴ Nor should we forget that all these artists would be in Spain over the following years, starting with Castello and his team who arrived in 1566 to work on the decoration of the palace in Viso del Marqués, before entering the service of Philip II.⁵ It was for the ceiling in the lobby of that palace that Giovanni Battista



Luca Cambiaso,
*Allegorical Figure for a
Pendentive or Lunette*. Gijón,
Instituto Jovellanos
(destroyed in 1936)



Luca Cambiaso,
A Sibyl, c. 1565-1570.
Austin, Texas,
Blanton Museum of Art

Perolli painted a series of allegorical female figures that are notably close to the present drawing. Furthermore, while Cambiaso, who arrived in Spain in 1583, only painted at El Escorial, Il Bergamasco and above all Fabrizio Castello and Niccolò Granello also worked for the Spanish monarch

on the decoration of the Alcázar in Madrid and on the palaces at El Pardo and Valsaín (all now lost works). It is therefore not impossible that the present drawing may be a preparatory sketch for the decoration of one of these royal residences.

1. See: Pérez Sánchez (1969), p. 26, nos. 164 and 165, 270 x 180 mm and 280 x 190 mm, respectively. In the 2003 edition, this attribution to Cambiaso was maintained: Pérez Sánchez and Navarrete Prieto (2003), p. 113, nos. 164 and 165.
2. The drawing (224 x 170 mm) was catalogued by Suida Manning (who at that point owned it: New York). She related it to the frescoes for the church of San Michele. See: Suida Manning (1958), p. 190, fig. 245.
3. Fabrizio Castello was the son of Il Bergamasco, while Granello was his stepson. For these artists, see: Rosso del Brenna (1976). For Granello

- and his drawings, which are closely related to those of Cambiaso, see: Newcome Schleier (1995), pp. 17-45.
4. Castello also produced allegorical figures for the Villa delle Peschiere, Genoa. For the schemes referred to here, see, respectively, Magnani (1995), pp. 45-55, and Rosso del Brenna (1976), pp. 443-444, no. 3.
5. López Torrijos (2007), pp. 198-199.



Proprietà di
P. S. S. S. S.
S. S. S. S. S.
S. S. S. S. S.
S. S. S. S. S.

[2]

PELEGRINO TIBALDI

(PURIA DI VALSOLDA, LOMBARDY, 1527–MILAN, 1596). WORKSHOP OF

Fortitude

C. 1586–1594

PEN WITH SEPIA INK AND SEPIA WASH ON LAID PAPER

245 X 171 MM

INSCRIBED: "PEREGRIN DE BOLONIA/p^a EL ESCORIAL" (IN INK, LOWER LEFT CORNER); "PEREGRINO DE BOLONIA PARA LA LIBRERIA DEL ESCORIAL" (IN INK, ON THE MOUNT, LOWER LEFT)

A key period in Spanish art history was initiated with the construction of the monastery of El Escorial on the orders of Philip II. The arrival of a significant number of Italian artists, commissioned by the monarch to decorate the building, brought about a rethinking of Spanish art which was particularly significant in the field of drawing. The first Italian artists to arrive were the Florentines Romulo Cincinnato and Patricio Cajés, contracted by Luis de Requesens in Rome in 1567. That same year saw the arrival at the Spanish Court of the Genoese painters Giovanni Battista Castello, known as Il Bergamasco, his son Fabrizio Castello, his stepson Niccolò Granello, and Francesco de Urbino. It was not until 1583 that Luca Cambiaso arrived, followed two years later by the celebrated Federico Zuccaro. The year 1586 saw the arrival of the Milanese painter Pellegrino Tibaldi and his young pupil Bartolomé Carducho. Many of these artists settled permanently in Spain, marrying and starting their own families, from which emerged some of the most important artists of the first half of the 17th century.

The present drawing should be located within the fascinating and diverse context of this world of Italian artists in Spain. It has an old inscription in pen at the bottom left that reads "Peregrin de Bolonia/p^a el escorial".¹ As noted above, Tibaldi arrived in El Escorial in August 1586 where he embarked on the execution of some of the frescoes on Scenes

from the Life of Christ for the Cloister of the Evangelists. However, his most important undertaking would be the fresco decoration of the monastery's library, a major project in which he was assisted by his pupil Bartolomé Carducho and by the Genoese painters Niccolò Granello and Fabrizio Castello. Tibaldi worked there until early 1592, returning to his native Milan two years later.²

The technique of this drawing, executed in an incisive manner in pen with light wash, is closely comparable to other sketches by the artist. The subtlety of the washes is similar, for example, to the *Ecce Homo* in the British Museum, London, and to the *Explanatory Sketch for the Decoration of the Library of El Escorial* (also British Museum).³ The latter reveals a similar approach to the pen strokes, particularly in the hands and folds of the figure's mantle. In addition, the present figure type, which is solid and volumetric in the manner of Michelangelo, recalls Tibaldi's models. However, certain weaknesses suggest that this drawing may in part be the work of an assistant or workshop employee.

A close examination of this drawing reveals how the principal figure was intended to depict a Sibyl. She is seated, looking away to the left. Resting one leg on a small plinth, she points to the right. The lighting enters from the left and casts a strong shadow over the left arm, which is set akimbo. These elements, combined with the powerfully



Pellegrino Tibaldi, *Explanatory Sketch for the Decoration of the Library at El Escorial*. London, British Museum (inv. no. 1846-5-9-176)



Niccolò Granello and Fabrizio Castello, *Figure crowned with Laurel*, 1583-1584. Monastery of El Escorial, Ante-sacristy

volumetric nature of this mature female figure, may suggest that it was intended for one of the powerful allegorical figures representing *Dialectic*, *Arithmetic* or *Philosophy* depicted in the library's frescoes. However, it would appear that the artist immediately decided to modify his initial iconographic conception in order to turn the figure into an allegory of Fortitude for another, unidentified room. This explains the appearance of the column, which is Fortitude's traditional attribute, located on the left in a secondary position, almost

hidden in the shade and with no light falling on it.⁴ It seems plausible to suggest that the artist's intention was to adapt this figure to one of the rooms of the type painted by Francesco de Urbino in the monastery's Chapterhouse, which has allegorical figures of *Fortitude* and *Charity* painted between 1581 and 1582. Another reference point may be the figures of *Meditation* and the *Figure crowned with Laurel*, painted by Niccolò Granello and Fabrizio Castello for the Ante-sacristy between 1583 and 1584.⁵

1. In addition, there is a modern inscription reading "Peregrino de Bologna para la Libreria del Escorial" on the sheet of paper on which this drawing is laid down.
2. For the decoration of the ceiling, see Béguin (1995), pp. 92ff. This article includes the bibliography on the decoration and symbolic meaning of the library's frescoes.
3. Carmen García-Frias detects the involvement of Bartolomé Carducho in the London drawing. In: Béguin (1995), p. 93.

4. Cesare Ripa comments on the figure of Fortitude: "This woman leans against a column as it is the strongest element in a building and the one that supports the others." Ripa (1593/1987), vol. I, p. 437.
5. For these figures, see: Giampaolo (1993).



Portrait of a woman
P. C. C. C. C.

[3]

VALENCIAN SCHOOL, SECOND HALF OF THE 16TH CENTURY

The Eucharistic Christ

C. 1550-1600

BLACK CHALK ON PAPER

110 X 90 MM

INSCRIBED: "JUAN MASIP (DE JUANES)/PARA EL CUADRO DE LA CENA QUE/ESTÁ EN EL MUSEO DEL PRADO" (ON THE VERSO, EARLY 20TH-CENTURY HAND)

During the 16th century the principal artistic centres in Spain were Castile, Aragon, Andalusia and Valencia. In Castile the leading artists were Alonso Berruguete (1486-1561), who trained in Italy and was a profound devotee of Michelangelo, and Pedro Machuca (c. 1495-1550), a committed follower of Mannerist models derived from Raphael. Notable in Aragon was Damián Froment (c. 1480-1540), while in Andalusia Pedro de Campaña (1503-1580) and Luis de Vargas (1506-1568) were leading figures, the latter also having trained in Italy, with Perino del Vaga. Finally, in Valencia the preeminent figure was Juan de Juanes (c. 1510-1579) and his circle of Roman-influenced painters.¹

The present drawing should be located within the context of Valencia in the second half of the 16th century. It is a small-scale image, executed in rapid strokes of black chalk, of the Eucharistic Christ, represented half-length. He holds up the Host in his right hand, pointing to it with the other hand. Lightly sketched on the table is a chalice. The image is an exact reproduction of models by Juan de Juanes, the preeminent figure in Valencian painting from 1550 onwards. Among his most celebrated images are those of the Eucharistic Christ, derived from the painting by his father for Valencia cathedral around 1525, which would become widely disseminated through popular devotion. The earliest known version of this subject by Juan de Juanes and hence his first depiction of this subject (c. 1545-1550),

was painted for the high altar of the church in Fuente la Higuera (Valencia) and is now in the Museo del Prado (inv. no. P-844).² The artist used this composition as the basis for one of his most celebrated works, *The Last Supper* (Museo del Prado, inv. no. P-846), painted around 1562 for the lower level of the altarpiece in the church of San Esteban (Valencia), and for the *Eucharistic Christ* in Valencia's cathedral.

A careful examination of the present drawing will reveal that the figure is extremely close to both those works. This may explain why an earlier owner considered that it was a small sketch for the Prado painting, attributing it to Juan de Juanes, as noted on the reverse of the sheet. However, the technique of this drawing bears no resemblance to surviving drawings by that artist, all of which are in pen with sepia washes and, on occasions, make use of lead white highlights.³ It should thus be borne in mind that Juan de Juanes' prototype was very extensively repeated, firstly by his pupils (including his son Vicente Joanes, in addition to Nicolás Borrás and Nicolau Factor) and later by some of the leading Valencian painters of the 17th century. Among the latter are Francisco Ribalta, who in his *Last Supper* for the Colegio del Corpus Christi (1606) and in his drawing of the *Eucharistic Christ* formerly in the Instituto Jovellanos (destroyed in 1936),⁴ made use of Juan de Juanes' model. We should thus consider the present study to be the work of an anonymous Valencian follower of Juan de Juanes, executed around 1550-1600.



Juan de Juanes.
The Eucharistic Christ,
c. 1545-1550.
Madrid, Museo
Nacional del Prado



Juan de Juanes,
detail of *The Last
Supper*, c. 1562.
Madrid, Museo
Nacional del Prado

From an iconographical viewpoint this sketch conforms perfectly to the precepts on sacred images promulgated by the Council of Trent. Trentine instructions stipulated that religious images pertained not only “to the sphere of sacred symbols but also to that of art, and while images introduce us into the mystery and transmit a spiritual message, they also reflect the nature that comes from God and leads to God,

for which reason the aesthetic element within them should not be neglected and should certainly not give rise to errors among the faithful through the said sacred depictions.”⁵ In general, these precepts conveyed the concept that the religious image should combine the decorum and solemnity necessary for moving the faithful to devotion and piety, becoming as a consequence true icons of a completely idealised type.

1. Pérez Sánchez (1986), pp. 118-129.
2. See: Joan de Joanes (2000), pp. 76-77.
3. For Juanes' technique, see: Pérez Sánchez (1986), pp. 129-130. The Museo de Bellas Artes de Valencia has a preparatory drawing for *The Last Supper* in the Prado. Reproduced in: Joan de Joanes (2000), p. 161.

4. Reproduced and commented on in: Pérez Sánchez (1969), p. 111, no. 426. This model is also repeated, albeit with some variants, in the drawing of *The Institution of the Eucharist* by Ribalta in the Museo de Bellas Artes de Valencia. See: Espinós Díaz (1979), p. 95, no. 117.
5. Martínez Leiva y Rodríguez Rebollo (2011), pp. 23-24.



[4]

SPANISH SCHOOL, c. 1600

Decoration of Scrolls and Putti

C. 1600

PEN WITH GREY-BROWN INK AND WASH ON LAID PAPER

297 X 216 MM

INSCRIBED: ILLEGIBLE (VERSO, TOP); "LOS SEYNORS ABADE ASIAYN Y DON ANDRES DE OLMOS Y EL HABAD/[...] Y DON MIGUEL DE SUBIÇA Y JUAN DE SUBÇÇA Y EL [...] REFERIDOS LOS DICHOS LOS DICHOS [...]" (VERSO, CENTRE)

PROVENANCE: CASA-TORRES COLLECTION

Decoration of Scrolls, Putti and a Bird

C. 1600

PEN WITH GREY-BROWN INK AND WASH ON LAID PAPER

290 X 148 MM

INSCRIBED: "ILLESCAS" (LOWER LEFT CORNER)

Foliate Decoration with a Bird

C. 1600

PEN WITH GREY-BROWN INK AND BROWN WASH ON LAID PAPER

226 X 169 MM

INSCRIBED: "ILLESCAS" (LOWER RIGHT)

Decoration of Scrolls with a small Angel and a Bird

C. 1600

PEN WITH GREY-BROWN INK AND BROWN WASH ON LAID PAPER

190 X 260 MM

INSCRIBED: "24" (LOWER RIGHT CORNER)

The four drawings presented here depict decorative elements of a Renaissance type, comprising scrolls with intertwined putti, birds, fruit and flowers. However, the muscular forms of the putti and the pronounced C-shape of the scrolls suggest that they should be located within the context of the Mannerist decoration produced by the studio of Raphael. A group of Italian engravers associated with that studio, including Giovanni Antonio da Brescia, Marcantonio Raimondi and Agostino Veneziano, made prints based on a series of ornamental motifs that functioned as models for decorative painters.¹ These images circulated widely among Spanish artists, who kept albums of drawings and prints of different origins in their studios, obtaining from them a rich repertoire of ornamental motifs for use in their compositions.² Nonetheless, the simplicity of the present designs suggests the Counter-reformatory period, when complex decorations of grotesque motifs ceased to be used in Spain and were replaced by scrolls, putti and birds.

From the size and characteristics of these drawings it would seem that they were created as stencils or models that could be endlessly repeated on decorative elements such as panels, friezes, cornices and dadoes, etc. In fact, one of the present sheets has dotting around the entire design, indicating that it was placed over a wooden or gesso panel and that the entire outline was pricked with a small punch so that it could be reproduced on the surface to be decorated. This technique was not only used for the repetition of small decorative elements but also in large-scale compositions. Among examples of the latter are the monumental drawings by Francesco de Urbino (1545-1582) for the frescoes in the prior's cell at El Escorial. Those drawings have also been punched, indicating that they were placed over the area to be painted during a single day in order to obtain an outline of the design. This practice saved time and also allowed the initial design to be exactly reproduced.³

With regard to the attribution of these sheets, they clearly reveal two quite different hands. The sketches of



Spanish School,
c. 1600, *Decoration
of Scrolls and Putti*



Spanish School,
c. 1600,
*Foliate Decoration
with a Bird*



Foliate Decoration and a Bird, *Decoration with a small Angel and a Bird* and *Decoration of Scrolls, Putti and a Bird* reveal the same refined and elegant style, with a precise draughtsmanship, light washes that define the shadows, curling, fleshy leaves and detailed figures of the birds. In contrast, the *Decoration of Scrolls and Putti* is in a different style, with less naturalistic figures and a coarser handling of the pen and application of the washes. Nonetheless, the foliate forms have a marvellous voluptuousness, with twining forms from which hang fruit and flowers. That drawing is also interesting in that it presents the same design in two different sizes on the same sheet, a larger version and a smaller one, which has an extra scroll at the bottom that is mid-way between a human and a plant form. The four sheets are thus by two different artists who were probably inspired by Italian drawings or prints in their creation of the decorative motifs depicted.

The clue to obtaining further information on these drawings lies in the short inscription on two of them, which reads “Illescas”. Both the ink in which it is written and the handwriting is contemporary with the period of the drawings, suggesting that it refers to the place in which they were executed. In 1603, at the height of the Counter Reformation and during a period that saw a return to classicism and decorative simplicity, El Greco was commissioned to produce the high altar for the church of the Hospital de la Caridad in Illescas (Toledo).⁴ In its present state the altar is notably altered and the few original elements that survive have been severely modified.⁵ Nonetheless, we know that its design was similar to El Greco’s two previous altarpieces produced in Toledo, one for the church of Santo Domingo el Antiguo

(1577-1579) and one for the Chapel of San José (1597-1599). They both deploy a markedly simple architectural design for the altarpiece, almost devoid of sculpture and conceived in terms of a frame for the canvases that they surround. Both, however, make use of decoration with foliate scrolls and small angels, of which the decoration in Santo Domingo el Antiguo is in high relief while that in the Chapel of San José is painted. A careful examination of the high altar in the Chapel of San José also allows us to perceive very similar decoration to that found in the present drawings. On the lateral pilasters, which may be by El Greco but which may have been executed later, in 1613,⁶ are fleshy, intertwined acanthus leaves from which hang fruit and flowers and which enclose playful small angels, all decorative motifs that are notably similar to the ones seen here in *Decoration with Scrolls and Putti*. In addition, the frame for the canvas of *Saint Joseph* has large leaves that seem to function as stalks from which hang fruit; decorative motifs similar to those in *Foliate Decoration with a Bird* and *Decoration of Scrolls, Putti and a Bird*. It can thus be assumed that while in the present day, scrolling decoration of the type found in these drawings is not to be seen in Illescas (bearing in mind that the Hospital de la Caridad was seriously damaged during the Civil War), it is likely that it was to be found there in the past. While it has also been suggested that these drawings are designs for the decoration of chasubles, the suggested connection with Illescas could mean that these sheets were drawings produced by assistants in El Greco’s workshop around 1600 and that they were used as models for the pictorial and sculptural decorations of the altarpieces into which his canvases were inserted.

1. Ávila (1993), p. 40.

2. Various Authors (1998b), p. 25.

3. Carofano (1994) and García Frías (1995).

4. Marias (1985), pp. 111-114.

5. Álvarez Lopera (2007), pp. 197-200, figs. 114 and 115.

6. There is a degree of debate as to whether the lateral pilasters and the cornice are by El Greco or were added later, in 1613. See: Álvarez Lopera (2007), pp. 185-186, Marias (1977) and Marias (1985), p. 110.



[5]

JOSÉ DE RIBERA (XATIVA, VALENCIA, 1591—NAPLES, 1652)

Gentleman with small Figures climbing up his Body

1630–1640

PEN ON YELLOW-BROWN PAPER

184 X 100 MM

SIGNED: "JUSEPE R^a" (LOWER RIGHT CORNER)

INSCRIBED: "ORIG" (LOWER RIGHT)

PROVENANCE: INFANTE DON GABRIEL

BIBLIOGRAPHY: BROWN (1973), P. 148, FIG. 47; MCKIM SMITH (1974), P. 61, NO. 34; BROWN (1982), P. 84, FIG. 100; PÉREZ SÁNCHEZ (1986), P. 207; MENA MARQUÉS (1992), P. 127; RIBERA (1992), P. 454, CAT. NO. D. 41.

José de Ribera, known as El Españoleto, is one of the greatest figures within the history of art. Despite being considered a Spanish artist, a fact reinforced by his habitual signature, which includes a reference to his place of origin, his training and output can be considered fully Italian and should be interpreted as such. Aside from his activities as a painter, Ribera was one of the most exceptional draughtsmen in Europe in the 17th century. This is amply demonstrated by the more than 100 drawings by his hand that have survived to the present day and which have been carefully catalogued and studied by Walter Vitzthum and, above all, by Jonathan Brown. ¹ Thanks to these scholars we are familiar not only with Ribera's working practices but also with the fascinating world of quirky characters that arose from his imagination and which anticipates the 18th-century sensibility.

From a technical viewpoint, a number of influences have been suggested with regard to Ribera's drawings. His contacts with Parma at the outset of his career immediately after he arrived in Italy explain the refinement of his drawings in pen, executed with delicate, light washes in grey and sepia tones. This technique is particularly evident in his most personal drawings of the type that were not conceived as preparatory studies for paintings but as autonomous works

of art. Examples include the *Emperor* in the Uffizi (Florence). However, it would be in Rome that Ribera fully defined his technique, combining a study of the antique with the academicism of the Roman artists of the day. This explains his interest in analysing the human figure and its proportions and his study of expressions, which reached its height in his drawings for a series of anatomical engravings (1622). Also in Rome, Ribera learned how to compose his paintings on the basis of meticulous studies of details of a highly finished nature, the majority in black or red chalk. ² Characteristic examples of this type are *Saint Albert* (British Museum, London) and *Samson and Delilah* (Museo de Bellas Artes, Cordoba).

In 1616 Ribera arrived in Naples possessed of this artistic background. From this date onwards his style would rapidly evolve and he gradually abandoned a type of highly finished drawing in pen or ink and moved towards increasingly free forms that deployed a rapid, loose line. This development is evident from the 1630s, at a time when his pictorial style moved towards more colouristic and dynamic forms. Dating from these years are masterpieces such as the preliminary sketch for the painting of *Tityus* (Museo del Prado) in the Gabinetto Nazionale delle Stampe, Rome (1632) and *The Immaculate Conception* (same collection), which is



José de Ribera,
Grotesque Head with Figures.
Philadelphia, Museum
of Fine Arts
(inv. no. 1984-56-8)

a study for the painting on that subject in the convent of the Agustinas in Salamanca, Spain (1635). The culmination of this process of artistic evolution is to be found in works from the 1640s in which the forms become blurred to the point of producing almost expressionist images, such as those in the complex drawing entitled *Standing Figure next to a fallen Giant* (Metropolitan Museum of Art, New York).³

From the 1630s onwards Ribera produced a series of drawings on fantastical subjects, of which the present sheet is an example. They are autonomous sketches, conceived as independent works of art, in which his sensibility comes closer to that of 18th-century artists such as Goya. They are

all executed in ink with agitated, zig-zag lines, on occasions with the addition of light washes applied with a brush. Also recurring are the figures: large-scale characters with little nude men climbing up them, playing with the giant without him seeming to notice. This is the subject of the present sheet, which depicts a gentleman dressed in the fashion of the day, concealed by a carnival mask that gives him a caricatural appearance. He wears a sword at his waist, up which a small figure perilously climbs. A second one attempts to climb along his nose while four more scramble onto his hat, stepping on each other. These little figures are to be seen in other drawings by Ribera such as *Acrobats on a Rope* (Real Academia de Bellas Artes de San Fernando, Madrid, inv. no. 2208), *Grotesque Head with Figures* (Museum of Fine Arts, Philadelphia, inv. no. 1984-56-8), and *Man in a Toga with a small Figure on his Head* (Metropolitan Museum of Art, New York, inv. no. 1981.395). In the latter, the diminutive figure waves a flag on which we read the name "Niccolò Simonelli" in Ribera's own hand. Given that Simonelli was a 17th-century Roman art collector it has been assumed that drawings of this time, the exact meaning of which remains to be deciphered, may have been specifically executed for a private client as a gift or possibly as illustrations for a book.⁴ The caricatural tone of the present drawing should also be related to the drawings of grotesque heads that Ribera produced as designs for prints at the outset of his career, as well as to a few drawings of around 1630 on similar subjects such as *Bust of a Man with a Fantastical Headdress* (Biblioteca Nacional de España, Madrid, inv. no. DIB/16/38/14) and *Grotesque Scene or Scene of Torture* (Museo Civico, Bassano del Grappa).

1. Witzthum's numerous publications are listed in Mena Marqués (1992), p. 129, note 4. In addition to those studies, the other fundamental one is that by Brown (1973).
2. Mena Marqués (1992), pp. 121-122. For Ribera's technique see also: Pérez Sánchez (1986), pp. 203-209.
3. For this work, see Brown (1973), pp. 175-176, no. 34.
4. This is the case with *Young Man, standing, with a Man lying at his Feet* (Staatliche Graphische Sammlung, Munich), which some scholars have seen as an

illustration to *Gerusalemme Liberata* by Torquato Tasso. In: Mena Marqués (1992), p. 127. On the drawing in the Metropolitan and its possible meaning see: Ribera (1992), p. 456, cat. no. D.43. Some art historians have suggested that works of this type are visual interpretations of literary passages. See, again: Mena Marqués (1992), p. 127.



[6]

MATÍAS DE TORRES

(AGUILAR DE CAMPOO, PALENCIA, C. 1635—MADRID, 1711)

The Conversion of Clovis, King of the Franks

1679

BLACK CHALK, INK AND GREY-BROWN WASHES ON PAPER

337 X 250 MM

INSCRIBED: "80" (IN INK, CENTRE); "CARDUCHO" (IN PENCIL, LOWER RIGHT CORNER); AND "PEREDA" (IN PENCIL, ON THE MOUNT)

As an artistic personality, Matías de Torres reveals certain parallels with the history of Spanish drawing in general. Having been almost unknown as a draughtsman, a considerable body of work has now been attributed to him. The earliest monograph on the artist only referred to a wash drawing in the Albertina, Vienna, ¹ whereas in the present day around twenty-five drawings have been assigned to his hand. This number will undoubtedly increase given that the artist's early biographers referred to his "singular grace and facility" in drawing and to the existence of "numerous [drawings] by his hand in the private homes of members of the Court", as well as many others used in the studios of his fellow artists. ²

It was this emphasis on drawing as a medium for learning and experimentation that allowed Matías de Torres to go beyond the relatively low status of "shop painter" to which his early training would seem to have destined him. Born in Aguilar de Campoo in the province of Palencia, he entered one of the more modest studios in Madrid at the time when the city was artistically committed to the introduction of the High Baroque style. Through attending academies and his acquaintanceship with Francisco Herrera the Younger, his pictorial style evolved and he consequently started to be associated with these Baroque circles. Matías de Torres was particularly renowned for his battle scenes, while

his drawings for the traditional documents that provided proof of noble status brought him some prosperity although his final years were ones of extreme poverty.

The present drawing dates from the artist's most successful and artistically active period. In 1679 he joined forces with Claudio Coello and José Jiménez Donoso to produce the temporary decorations for the Entry of Marie Louise of Orléans, first wife of Charles II of Spain. Coello and Donoso made use of Torres due to his previous experience in this field, for example, his notably successful decorations for the celebrations of the canonisation of Saint Rosa of Lima in 1671. In addition, the artist enjoyed the support of Herrera who was at that time Master of the Royal Works and who had previously employed Torres as part of the team that painted the chamber of the new queen in the Alcázar, Madrid.

Torres, Donoso and Coello shared the work on this remarkable decorative project for Marie Louise's Entry, for which they contracted most of the artists in Madrid. Torres was principally responsible for the triumphal arch that was erected in the Puerta del Sol, constructed by the architects Francisco de la Torre and Sebastián de Benavente. It is now known from written accounts of the Entry ³ and from a print by the artist himself of the main façade of the arch. ⁴ The present, previously unpublished, drawing relates to one of



Matías de Torres,
*Triumphal Arch for the
Puerta del Sol*, 1679.
Engraving. Madrid,
Biblioteca Nacional

the paintings that Torres executed for the arch. As a result of the print and of other known drawings the arch is the best visually documented element of the project.⁵

The arch was dedicated to Religion and its association with the French and Spanish monarchies. This theme explains the choice of a subject rarely encountered in Spanish art, namely the conversion of the Merovingian monarch Clovis, King of the Franks. Clovis had promised his future wife Clothilde that he would convert to Catholicism if he won the battle of Tolbiac. In fact, Torres fused two iconographic traditions in an original manner. Firstly he allegorised the triumph of Divine over Profane

Love so that Clovis is about to be pierced by the arrow of the former, which has defeated the cupid personifying earthly love. Secondly, he refers to the so-called miracle of the flask which occurred at Clovis's baptism. Remigius, Bishop of Rheims, received the holy oils with which to anoint Clovis from a dove, as seen here, with the bird surrounded by angels and flying towards the prelate.

In the present drawing the artist emphasises the role of Queen Clothilde, who is presented as intercessor of the triumph of Faith. The scene should be interpreted as a parallel to *The Imprisonment of Saint Hermenegildo*, the first Spanish Visigothic king to convert to Catholicism. In addition to their religious connotations, the two scenes refer to the role of queen consorts in the early history of France and Spain, newly united through the marriage of Charles II. In order to convey these legendary events of the past to an audience of the day in late 17th-century Madrid, Torres emphasises the theatrical aspect of the composition and the bold gestures of the figures, which are partly based on theatrical tradition of the time.

With regard to its technique, this drawing is characteristic of Torres's graphic style,⁶ combining long, confident strokes of the pen with other shorter and more summary ones, as evident in the architectural details, the facial features and the small figures. The wash is subtly applied over these lines to add nuances of light and volume while emphasising the shadows in some specific areas. The latter are used for details and are only significantly evident in the ample drapery that closes the scene in the manner of a great stage curtain. The squaring up indicates that this drawing was used as the basis for the final canvas or possibly for its reproduction as an unidentified print.

ÁNGEL ATERIDO

1. Pérez Sánchez (1965), pp. 31-42.
2. Palomino (1986), pp. 380-382; Ceán Bermúdez (1800), vol. V, pp. 60-62.
3. It is described in detail in Bedmar (1680).
4. Zapata (2000), pp. 125-148.

5. Zapata (2010), pp. 482-497; Zapata (2011), pp. 50-53; Véliz (2012), pp. 118-120.
6. Pérez Sánchez (1986), pp. 274-275.



[7]

FRANCISCO IGNACIO
RUIZ DE LA IGLESIA (MADRID, 1649–1703)

Study of Female Heads, Hands and Legs

RED CHALK WITH LIGHT TOUCHES OF BLACK CHALK ON ROUGH, GREENISH PAPER

185 X 223 MM

INSCRIBED: "ANTOLÍNEZ" (IN PENCIL, LOWER RIGHT CORNER)

Male Figure in Profile supporting a Piece of Wood (recto)

Two Studies for the Figure of the Executioner (verso)

RED CHALK WITH TOUCHES OF BLACK CHALK ON WHITE LAID PAPER, TINTED OCHRE (RECTO)/RED CHALK ON WHITE PAPER (VERSO)

215 X 258 MM

INSCRIBED, RECTO: "1 R" (IN INK, LOWER CENTRE); VERSO: "ESTA A DE SER" (IN RED CHALK); "ORRENTE (?)" (IN PENCIL)

AND "DE LA COL. PIDAL" (IN PENCIL)

Head, Hands and Feet of an old Man

RED CHALK ON LIGHTLY TINTED PAPER

262 X 181 MM

SIGNED AND INSCRIBED: "6 R^s YGLESLIA" (IN INK, LOWER RIGHT CORNER)

Study of the Head, Torso, Hands and Legs of a Boy

RED AND BLACK CHALK WITH TOUCHES OF WHITE CHALK ON ROUGH LAID PAPER TINTED OCHRE

206 X 293 MM

INSCRIBED: "M." (IN INK, LOWER RIGHT CORNER)

Study of two Hands (recto)

Study of one Hand (verso)

RED AND BLACK CHALK ON ROUGH YELLOWISH-BROWN PAPER (RECTO)/RED CHALK (VERSO)

211 X 146 MM

INSCRIBED: "M^o :D" (IN INK, LOWER LEFT CORNER)

From the age of fourteen, Francisco Ignacio Ruiz de la Iglesia was an apprentice in the workshop of Francisco Camilo (1615-1673) then from 1668 to 1669 was employed as assistant to the Court Painter Juan Carreño de Miranda (1614-1685). Ruiz de la Iglesia was undoubtedly one of the leading figures in Spanish painting of the late 17th century, producing oil paintings and numerous fresco decorations as well as works in tempera for illustrations of royal Entries and funerals. In addition, he was active as a printmaker.¹ Ruiz de la Iglesia's style, which is notably distinctive, is characterised by a firm, precise line and a mastery of perspective, deployed in complex, dynamic compositions of a notably decorative nature which are also elegant and harmonious within the context of a certain classicism that is evident in a preference for architectural backgrounds and a rich chromatic range derived from Venetian painting.

Ruiz de la Iglesia's large altar paintings, such as *The Defence of the Fortress of Calatrava by Saint Diego Velázquez* (1688) for the convent of the Madres Calatravas in Moralarzal (Madrid), *The Assumption* and *The Coronation of the Virgin* (c. 1690) for the church of the Corpus Christi in Seville, *The Martyrdom of Saint Andrew* (1696) for the parish church in Casarrubios del Monte (Toledo) and *The Last Supper* in the Palacio de Aranjuez in Madrid (c. 1700) are all outstanding examples of the decorative, dynamic and theatrical Baroque style that prevailed at Court in the late years of the 17th century. This was a style in which Ruiz de la Iglesia revealed the influence of Rubens and of Venetian painting fused with his knowledge of the Italian Baroque derived from works that had entered the Spanish royal collections and from his collaboration with painters who had travelled to Italy such as Francisco de Herrera (1627-1685), José Donoso (c. 1629-1690) and Sebastián Muñoz (1650-1690). Mention should also be made of the Madrid tradition exemplified by Carreño de Miranda, Ruiz de la Iglesia's master and protector, and Claudio Coello (1642-1685), his mentor at the Palace.

The mature phase of Ruiz de la Iglesia's career coincides with the last years of the reign of Charles II and the early years of

that of Philip V, during which period he obtained the position of Pintor del Rey (1689) and Pintor de Cámara (1701). Ruiz de la Iglesia's influence remained evident on the work of a number of the artists who continued to work within the precepts of the Court style during the 18th century in the period prior to the definitive triumph of the French and Italian artists working in Madrid, whose work better corresponded to the mentality and tastes of the new Bourbon dynasty.

The recent identification of a series of previously unpublished drawings by Ruiz de la Iglesia,² in the Biblioteca Nacional de España, the Casa de la Moneda, Madrid, and the British Museum, London, has made it possible to catalogue the present drawings, shown for the first time in this exhibition, as original works by his hand.

These are fragmentary, preparatory studies in red chalk of figures and motifs intended for subsequent inclusion in complex compositions. On occasions the artist also uses black chalk for small touches and shadows. One of the characteristics of Ruiz de la Iglesia's work is the presence on the same sheet of lightly roughed-out versions, in red or black chalk, of these same studies, which are at times also imperceptible. The artist tended to use a rough green, yellowish-brown or white paper, on occasions tinted ochre. His preference for red chalk, with which he achieved delicate, pictorial effects, is more characteristic of Italian Baroque painters such as Carlo Maratti (1625-1713) than of Spanish artists.³ He may have derived this technique from Sebastián Muñoz, who travelled to Rome around 1680 in order to complete his studies in the studio of the renowned Maratti. The above-mentioned characteristics are identical to those in the series of recently published drawings referred to earlier. In addition to their style, the models used and the relationship with firmly attributed works by Ruiz de la Iglesia's hand confirm the attribution of the present sheets.

Study of Female Heads, Hands and Legs, in red chalk with light touches of black chalk on rough, greenish paper, includes various elements that are to be seen in Ruiz de la Iglesia's painting of *The Coronation of the Virgin*. They include the female



head, seen frontally and in profile, the hand that corresponds to the one behind the Virgin's cloak, and the white clouds below the incense burner. This group is lightly repeated on the left of the drawing below the legs, a habitual practice with this artist, as noted above. Further down, the study of a left hand holding a flower (the first one above the lightly sketched group) is undoubtedly for the hand of the adolescent angel on the left of the composition, half-hidden by the clouds and looking at the Virgin's face while offering her a white lily with his left hand, which appears behind the billows of the Virgin's blue mantel. Finally, the legs in the drawing are the same as those that appear between the vaporous, billowing draperies of the incense bearing angel on the right of the composition. These legs are also to be seen in the angels that hold up the Virgin in Ruiz de la Iglesia's canvas of *The Assumption* in the chapel of Nuestra Señora de las Nieves in the church of the Real Colegio de Santo Tomás de la Corte.⁴ These angels, depicted as beautiful youths flying around the Virgin, reveal the influence of the Italian Baroque painters on the artist's work.

Male Figure in Profile supporting a Piece of Wood, in red chalk with touches of black chalk on white laid paper, tinted ochre, is a study for the executioner holding the ladder in the canvas of *The Martyrdom of Saint Andrew*, while another ties the saint's arm to the piece of wood. As in the painting, the left arm holds up one of the arms of the cross, which is only lightly sketched in, but in the drawing his right hand is only very faintly suggested while in the painting it supports the other arms of the cross. Between the head and the piece of wood is an initial sketch of the left arm with the hand holding the wood, although it is barely visible. The figure, which in the final painting is depicted with its head turned and wearing a mauve tunic, is a marvellous example (particularly the head) of the artist's interest in life studies and of his mastery of drawing, a medium which he regularly practiced from his earliest years. The reverse of this sheet, which is not tinted, has light sketches in red chalk of two figures. They are a first and second study for the figure of the executioner who, in the painting, is driving in the stake to hold up the

cross, represented in the opposite direction in the painting. Beneath the most highly finished figure is the inscription: "esta a de ser". Further down, on the left we read "Orrente (?)" and below that in another hand, "De la col. Pidal".

Head, Hands and Feet of an old Man, in red chalk on a sheet of lightly tinted paper attached to another sheet⁵ is extremely interesting as it is inscribed in pen at the lower right "6 Rs Yglesia", which is the artist's second surname. The man's vigorous head with abundant hair and white beard seems to be copied from a sculpture or cast,⁶ while the studies from life of a left hand holding a staff between the thumb and index finger and the toes of a left foot suggest that this figure is a study for a God the Father, seated and covered in ample drapery that only reveals the hands and feet depicted here. This would be a figure comparable to the one painted by Zurbarán (1598-1664) for the high altar of the church of the Merced Descalza in Seville.⁷ In addition, some of the studies of hands are identical to the hand of the youth holding a lance in the above-mentioned *Martyrdom of Saint Andrew*.

Study of the Head, Torso, Hands and Legs of a Boy is executed in red and black chalk with touches of white chalk on rough laid paper tinted an ochre tone. The "M" visible at the lower right corner of this drawing is the same mark that appears on an important group of drawings in the collection of the Casa de la Moneda in Madrid, including works by Ruiz de la Iglesia.⁸ This mark has been interpreted as that of Mariano González de Sepúlveda whose father, the engraver Pedro, owned a large collection of 17th-century Spanish drawings.⁹ The technique, support and models for this drawing are similar to those found in two studies of boys in drawings in the Casa de la Moneda,¹⁰ which relate to paintings by Ruiz de la Iglesia, as well as to another in the Biblioteca Nacional de España,¹¹ which includes the same head. The bold foreshortening of the limbs conveys the whirling movements of the child angels that accompany the Immaculate Virgins painted by the artist, in particular in the version now in the Museum of Fine Arts, Boston (1682),¹² and the one in the Museo de Navarra (1695),¹³ in which the similarities are striking.





Francisco Ignacio
Ruiz de la Iglesia,
Study of Two Hands

Finally, in *Study of two Hands*, executed in red and black chalk on rough yellowish-brown paper, the position of the hand of the arm at the top of the sheet corresponds to that of a person holding something delicate between his thumb and index finger, such as a pen or brush. In contrast, the same fingers on the hand on the lower arm hold what might be the hilt of a sword with a ringed band, while the others fingers are curved over. On the reverse of the sheet Ruiz de la Iglesia has lightly sketched the first hand in red chalk, again following his habitual practice. While this drawing cannot be related to any known painting by his hand, its technique and



Francisco Ignacio
Ruiz de la Iglesia,
The Martyrdom of Saint Andrew,
1696. Casarrubios
del Monte (Toledo),
parish church

style allow it to be considered one of the studies from life that the artist made in preparation for his painted compositions.

In addition to revealing Ruiz de la Iglesia's skill as a draughtsman and his commitment to this medium, evident since his early years as an apprentice, his approach to drawing indicates the care with which he prepared his canvases. They provided the starting point from which he achieved the harmony and exquisite taste evident in his compositions, as well as the force and expressivity of his figures, all characteristics of his work.

TERESA ZAPATA

1. Ruiz de la Iglesia worked in various churches in Madrid and in the royal palace. He executed tempera paintings of the Entry into Court of María Luisa de Orleans, 1680 (Zapata, 2000) and of Mariana de Neoburgo, 1690 (Zapata, 1997-1998), wives of Charles II. A number of important engravings demonstrate his activities as a printmaker, including the plates for the book by Juan de Vera Tassis (1690) on the funerary commemorations for Queen María Luisa.
2. Zapata and Gómez (2012), pp.17-36.
3. Carreño and Claudio Coello both used red and black chalk (Pérez Sánchez, 1986, pp. 236 and 268), but preferred the latter. They also made greater use of other techniques.
4. In addition to these works and to the top part of the altarpiece, Ruiz de la Iglesia painted the ceiling and the entrance to the chapel in fresco. When Santo Tomás burned down in 1875 the paintings entered the church of

- the Calatravas and subsequently the collection of the Duke of Infantado, who gave them in the 1950s to the church of the Corpus Christi in Seville where they hang on either side of the nave.
5. This sheet also has various sentences in pencil that are not related to the drawing.
6. According to A. Palomino (1715-1724/1947, pp. 1114-1115), during his training Ruiz de la Iglesia drew academic nudes and studies of sculptures and paintings in the royal palace.
7. Museo de Bellas Artes de Sevilla, S 121 G 240.
8. Zapata and Gómez (2012), figs. 3, 5, 6, 7 and 8.
9. Durán (1980), pp. 5-6.
10. Zapata and Gómez (2012), pp. 24-25, figs. 7 and 8.
11. Zapata and Gómez (2012), p. 25, fig. 9.
12. Inv. no. 18.622.
13. Various Authors (1998a), p. 169.



[8]

LUCA GIORDANO (NAPLES, 1634–1705)

Angel holding a Medallion

1699–1701

BLACK CHALK ON LAID PAPER

130 X 146 MM (OCTAGONAL FORMAT)

INSCRIBED: "A.G." (IN PENCIL, LOWER LEFT CORNER)

Luca Giordano constitutes an important link between Italy and Spain in the last decades of the 17th century and a clear example of the cultural exchange that arose from the movement of artists and works across Europe. Born in Naples, at that date part of the Spanish Crown, Giordano trained in the studio of the Spanish painter José de Ribera, who was the greatest artist of the day in the city. After an initial period influenced by Ribera's style, Giordano came to dominate the art world in Naples through his unique fusion of the Neapolitan tradition with the most expansive Baroque manner exemplified by Pietro da Cortona in Rome. In contrast to his master Ribera, Giordano's fame was established on the basis of his skill in the production of major fresco schemes,¹ helped by his proverbial rapidity in his handling of the brush.

Throughout his career Giordano benefited from the protection of the Viceroys of Naples, who sent a steady flow of his works back to Spain for the royal collections. As a result, when he arrived in Madrid in 1692, summoned by Charles II, Giordano's fame was already well established at Court. During the ten years or so that he spent in Madrid, Giordano's luminous style was highly appreciated by the monarchy and nobility. Mural painting and decorative schemes prevailed in his output during these Spanish years as a result of which the Bolognese manner that had been cultivated to date was displaced.²

Notable among Giordano's public commissions was his participation in the frescoes in the old church of San Antonio de los Portugueses, by then under the care of the German community at Court. He firstly repaired the damage to the large dome with its Glory of Saint Anthony by Juan Carreño de Miranda and Francisco Rizi (1662–1666). Ultimately, Giordano's work on the church totally transformed its interior as he substantially altered Carreño and Rizi's work and extended the frescoes across all the walls with scenes from the life of Saint Anthony of Padua and images of royal saints associated with the Spanish monarchy. Giordano completed this project between 1699 and 1701, with some interruptions. Fortunately, it has survived intact to the present day.³ In order to prepare this ambitious project he executed a large number of preparatory drawings and studies of both the principal scenes and figures and of details and secondary figures. In cycles of this type Giordano habitually made use of numerous small angels and zephyrs that acted as linking elements between the various scenes as well as functioning to enliven the fictive space.

The present drawing is one of these preparatory studies. While Giordano also made use of these child angels in his frescoes at El Escorial and in the sacristy in Toledo cathedral, their pose here corresponds to that of the pairs of cherubim around the tambour of the dome in San Antonio. In fact, they literally repeat the pose and physiognomy of the figure on the right of a recently published drawing of



Luca Giordano,
Putti sustaining a cartouche,
1699-1701.
Private collection

Two Angels holding a Cartouche.⁴ In contrast to that work, which is in wash, the present, newly published drawing is entirely in black chalk, applied in characteristically agile and loose strokes. It was during his Spanish period that Giordano experimented with new graphic techniques, among which the one used here can be seen as an alternative to wash. This is also the case with *Boy with a Dolphin and an Anchor*⁵ (private collection, USA) of 1692-1693 in which there is a comparable use of hatched lines and a subtle blurring of the chalk. On other occasions this type of hatching is used in combination with a delicate wash for the shadows, as in *Death of Saint John of God* in the Galleria degli Uffizi.⁶

This new drawing, with its graceful and charming subject and deft, free handling, contributes to a better understanding

of the artist's creative procedures in his final years. By that date Giordano made use of a variety of media in order to experiment with effects of shadows and textures that helped him to select a final option. For this reason black chalk was the medium most suited to his innate rapidity, creating firmly defined or agitated strokes depending on the movement of the artist's hand. In addition, this was an habitual technique among Madrid artists at this date and the first generation of Baroque court artists, led by Carreño and Rizi, are characterised by their distinctive drawings in black and coloured chalks. As a result, it is possible that Giordano tried out a method that he discovered in the context of his new surroundings in Madrid, as was the case with some of his paintings of this period.

ÁNGEL ATERIDO

1. For Giordano's work, see Ferrari and Scavizzi (1992) and Ferrari and Scavizzi (2003).
2. Ferrari and Scavizzi (1992), vol. I, pp. 123-155; On the Spanish period, see Pérez Sánchez (2002) and Hermoso Cuesta (2008). On the problem of the fresco prior to Giordano's arrival, see Aterido (2006), pp. 241-264.

3. Gutiérrez Pastor and Arranz Otero (1999), pp. 211-249.
4. Fecit (2010), pp. 21-23.
5. Scavizzi (1999), pp. 103-137 (pp. 119-122 and 137); Ferrari and Scavizzi (2003), pp. 115 and 237.
6. Luca Giordano (2001), p. 431; Ferrari and Scavizzi (2003), p. 116.



[9]

NARCISO TOMÉ (TORO, ZAMORA, 1694—TOLEDO, 1742)

Decorative Frieze

C. 1721–1732

BLACK CHALK AND PEN WITH GREY-BROWN INK ON LAID PAPER

190 X 290 MM

INSCRIBED: "54" (LEFT SIDE); "THOME (ECOLE ESPAGNOLE) ¿PARA EL TRANSPARENTE DE LA CATEDRAL DE TOLEDO?/DE LA COL. PIDAL"
(ON THE MOUNT, LOWER LEFT CORNER)

PROVENANCE: CASA-TORRES COLLECTION

On the threshold of Neo-classicism, a new style characterised by symmetry, regularity and order, Spain saw the final flourishing of the Baroque. Its free approach and elaborate, sumptuous nature had little to do with the manifestation of that style that had prevailed in the 17th century, with its sinuous but controlled forms. Late Spanish Baroque, which continued in use for much of the first half of the 18th century, was an excessive type of art. Characteristic examples include the altarpieces and other works generally termed *churriguerescas*, which make use of a wealth of Salomonic columns covered in grapes and vine tendrils and a large number of figures and decorative motifs, leaving no point of rest for the eye. Others, such as the present drawing, fall more within the European Rococo style due to the profusion of *rocailles* (the word from which the term Rococo derives), a notable *horror vacui* and a proliferation of purely decorative motifs.

Within this style associated with the European Rococo, one figure in Spain stands out from the rest: the architect and sculptor Narciso Tomé. He remains one of the most enigmatic figures in Spanish art due to the fact that nothing is known of his training and possible contacts in Europe.¹ The scant available information on Tomé indicates that he was born in the city of Toro (Zamora) around 1694. Son of the sculptor and joiner Antonio Tomé, he must have learned

these skills from his father, as did his brothers Andrés and Diego, with whom he founded a type of company that worked in the areas around the province of Zamora. Their fame gradually grew and in 1715 they were commissioned to produce a new entrance door for the University of Valladolid. It remains a mystery as to how a family of wood sculptors masterfully sculpted a marble doorway, but the success of this project brought them praise and recognition in Spain.² As a result, in 1721 Narciso Tomé was appointed Head of Works at Toledo cathedral, replacing Teodoro Ardemans who had held the post since 1691 but who had fallen ill. Tomé accepted the commission to work on the project for the retro-choir of the cathedral, which the Chapter had long had in mind. After just three months, in June 1721 he presented his designs for this work, which were approved with unanimous satisfaction.³ The most striking of them is for the *Transparente*, a break in the wall of the apse designed to allow light to fall on the tabernacle. It is conceived in terms of a two-storey altarpiece, with an oculus between the two levels that symbolises the sun with its bronze rays surrounded by figures. As a whole, the design is an apotheosis of forms in movement, finely sculpted marbles and jaspers, and gilt bronzes with narrative reliefs. Most striking, however, is the large number of angels in the most varied range of poses, many of them solely consisting of a winged head with the



Narciso Tomé,
Detail of the central
section of the
Transparente.
Toledo cathedral



Narciso Tomé,
Pair of angels lifting
each other up
on the *Transparente*.
Toledo cathedral

body suggested by a *rocaille*. These smiling, chubby, playful and gentle beings present an entire repertoire of expressions and poses, all sculpted with the greatest technical mastery.

Comparable heads of small angels with *rocaille* bodies are to be seen in the present drawing. They also appear in other drawings by Tomé including the *Project for the Altarpiece in the Chapel of San Ildefonso in Toledo Cathedral* (Madrid, Biblioteca Nacional, inv. no. DIB/18/1/7196) and one for an *Altarpiece of Saint Benedict* (Madrid, Biblioteca Nacional, inv. no. DIB/14/45/75).

In addition, the small angels playing at lifting each other up in the present drawing are notably similar to a pair

on the *Transparente* in Toledo. This universe of overflowing forms of such a distinctive nature has led to the attribution of the present drawing to Narciso Tomé, with the suggestion that it may be a sketch for a decorative detail of that architectural element. So striking and masterful was the *Transparente*, that a contemporary was led to praise it in the following terms: "Such continuous movement/In its making must be admired/ One does not know if one is looking/At the top or the bottom/Faith gives it life/Love gives it lightness;/And while it has fully returned payment/In terms of completed skill/It is still not clear if the work/Is finished or has just begun."⁴

1. On the numerous issues relating to this artist and his possible training, see: Chueca Goitia (1962) and Prados García (1991).
2. Nicolau Castro (2009), pp. 21-25.
3. Prados García (1976).
4. Castañeda (1732), 4v. A few years later, with the onset of the Enlightenment, Tomé became the subject of extremely hostile criticism

rather than effusive praise. Among his critics was Ceán Bermúdez, who accused him of ignorance, of not adhering to any rule or precept of art and of provoking astonishment with his "follies inflicted on this realm." He considered him "a blind follower of the absurdities of Borromini, Ribera and Churriguera". Ceán Bermúdez (1800), vol. V, p. 53.



[10]

FRANCISCO GUTIÉRREZ ARRIBAS

(SAN VICENTE DE ARÉVALO, ÁVILA, 1727–MADRID, 1782)

High Altar dedicated to Saint Peter of Alcántara

1773

BLACK CHALK AND PEN ON LAID PAPER

290 X 325 MM

INSCRIBED: "EL MODELO HA DE SER AL DOBLE DE ÉSTE/DISEÑO." (LOWER RIGHT); "50" (TOP)

PROVENANCE: CASA-TORRES COLLECTION

Francisco Gutiérrez Arribas was one of the leading Spanish sculptors of the 18th century. He began his training at the age of seventeen in the studio of Luis Salvador Carmona and in 1749 received a grant to study in Rome. The quality of the works that he sent back from Italy earned him membership of the Academia de San Fernando. In 1763 Gutiérrez Arribas returned to Spain and was commissioned to sculpt small ornamental elements for the new Royal Palace in Madrid such as the holy water stoups in the Royal Chapel.¹ Soon afterwards, in 1767, he was appointed Deputy Director of the Academia's School. Having gained the confidence of the monarch, Charles III, and of his principal architect, Francisco Sabatini, Gutiérrez Arribas obtained one of the most important commissions to which he could hope to aspire, executing in marble and porphyry Sabatini's design for *The Tomb of Ferdinand VI* in the church of the Salesas in Madrid. The majesty and combined richness and delicacy of the forms ensured his entry into Court circles. Together with his *Cybele Fountain*, a work that was left unfinished on his death (the lions were sculpted by Juan Pascual de Mena and Roberto Michel), this outstanding monument brought about a radical stylistic change in Spanish sculpture of this period.²

Also important within Gutiérrez Arribas's output were his religious sculptures. They include a *Saint Anthony* for

the church of San Antonio de los Portugueses; the frieze of garlands and angels for the dome of the Encarnación; the reliefs of *Hope* and *Charity* for San Isidro el Real; and the sculptures of *Saint Elijah* and *Saint Theresa* commissioned by the community of nuns of the convent of las Maravillas. Still more important, however, is the high altar for the Sanctuary of Saint Peter of Alcántara in Arenas de San Pedro (Ávila). The present drawing is a study for that work. It offers a relatively close representation of the monument's appearance, reflected in the fact that the inscription on it notes that the model has to be "double the size of this design."

Saint Peter of Alcántara was canonised on 9 May 1670 and it was decided to erect a sanctuary in his name on the site where he had built his last monastery. In the 18th century, and having been declared a Royal Religious Foundation by Charles III, in 1771 it was decided to enlarge and improve it. The king granted 200,000 *reales* for the realisation of the work and members of the Court also made donations. The enlarged complex was inaugurated in 1775 and one year later, on 16 September 1776, its chapel was consecrated by the bishop of Salamanca, José Zorrilla.³

The chapel designed by Ventura Rodríguez is of circular form and is entirely clad in marble. Eighteen Corinthian marble pilasters with bronze bases support the cornice, from which rises a hemispherical dome. The chapel



Manuel Salvador Carmona,
*The High Altar of San Pedro
de Alcántara*, engraving, 1773.
Madrid, Biblioteca Nacional



Present-day view
of the high altar of
San Pedro de Alcántara

has three altars. The high altar occupies the entire end wall and houses a stucco high relief by Gutiérrez Arribas of 6.5 metres high by 3 wide depicting Saint Peter of Alcántara ascending to heaven. The saint is born up by angels on a throne of clouds, contemplating a cross held up in the sky by a group of small angels in the upper part of the composition. The altar terminates at the top with a semicircular banderole with the words: "ET ERIT SEPULCHRUM EIUS GLORIOSUM". In the lower part, on the level of the altar table and attached to the wall, is an urn with relics of the saint. Made in different marbles and bronze, it is flanked on either side by two alabaster statues of *Faith* and *Charity*. The altar was paid for in 1773 by the duque del Infantado, as recorded on a bronze plaque at the foot of the relief.⁴

The design of the altar is thus close to the one seen in the present sketch by Gutiérrez Arribas although there are certain modifications with regard to the words on the banderole and other small details. Differing from the final inscription, on the drawing are the words: SEPVDIVI PETRI ALCANTA[RA] VSI. In addition, there are more angels in different poses in the final work while the cross at the top of the relief is no longer on the level of the saint, as in the drawing, but is above his head. Nonetheless, the drawing is relatively close to the finished altarpiece. Almost as soon as it was completed it was reproduced in an engraving by Manuel Salvador Carmona (Madrid, Biblioteca Nacional, inv. no. 13053), a work paid for by the duque de Medinaceli.⁵

1. Morales y Marín (1984), pp. 396-397.
2. For further information on the life of Francisco Gutiérrez see: Sánchez Cantón (1958), pp. 267-268.

3. Navarro and Muñoz (1968), p. 29.
4. Ponz (1772-1794/1947), p. 603.
5. *Apuntes históricos* (1930), p. 10.



Chiesa di S. Maria al Colle di S. Maria
Lucca

1771
L

[11]

ANTONIO GONZÁLEZ RUIZ

(CORELLA, NAVARRE, 1711—MADRID, 1788)

Border

1784

BLACK CHALK, PEN AND WASH ON LAID PAPER

273 X 197 MM

INSCRIBED: "PARA EL RETRATO DE PRIETO? 1" (IN PENCIL, LOWER RIGHT)

Border

1784

BLACK CHALK, PEN AND WASH ON LAID PAPER

270 X 198 MM

INSCRIBED: "PARA EL RETRATO DE PRIETO?/2" (IN PENCIL, LOWER RIGHT)

Antonio González Ruiz was born in Corella (Navarre) in 1711 into a modest family of painters headed by his father, Manuel González Crespo. At the age of fifteen he moved to Madrid with the aim of improving his professional opportunities and entered Michel-Ange Houasse's Academy, remaining under his protection until Houasse's death four years later. González Ruiz left for Paris in 1732 with the aim of broadening his artistic horizons then proceeded on to Rome and Naples, acquiring an academic style that would define his subsequent output. On his return to Madrid he made contact with the circle of the sculptor Giovanni Domenico Olivieri, as a result of which he obtained the position of Court Painter in 1739. During this period González Ruiz became actively involved in the foundation of the Real Academia de Bellas Artes de San Fernando. Following the decree issued by Philip V in 1744 authorising the creation of its Founding Committee, González Ruiz was appointed joint director of the Painting department together with Van Loo. To commemorate this significant event he painted an *Allegory of the Founding*

Committee of the Academia de San Fernando (still in that institution today). It would not be until 1752 that the new monarch, Ferdinand VI, sanctioned the decree for the founding of the Academia, maintaining González Ruiz and Van Loo in their posts. To mark this event, in 1754 González Ruiz painted the allegorical portrait of *Ferdinand VI as Protector of the Arts and Sciences* (in situ) and another portrait of the monarch. The artist's particular devotion to the Academia earned him the award of an honorary certificate and its gold medal in 1760. González Ruiz's self-portraits are proof of his pride in these honours, and he always depicted himself wearing the medal. Eight years later he was appointed an academician of the recently founded Real Academia de San Carlos in Valencia. The peak of his professional career was reached in 1771 when he replaced Ventura Rodríguez as director of the Academia de San Fernando. That same year he would be appointed an honorary member of the Imperial Academy in Saint Petersburg. The last years of his life were devoted to the Academia in Madrid and he died in that city on 1 April 1788.¹



Manuel Salvador Carmona after Antonio González Ruiz, *Portrait of Tomás Francisco Prieto*, 1784. Madrid, Calcografía Nacional

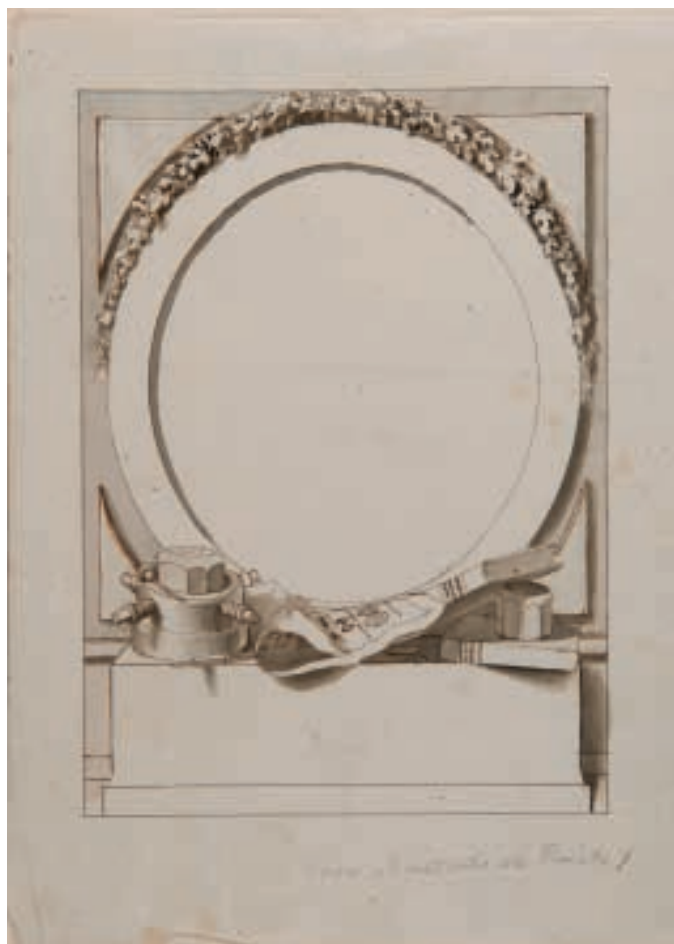
Some of González Ruiz's most important paintings, particularly those relating to his activities in the service of the Academia de San Fernando, were reproduced as prints. This is the case with his *Allegory of the Founding Committee of the Academia de San Fernando*, which was engraved in 1753 as the

first plate in a series on the Academia commissioned from his father-in-law, Juan Bernabé Palomino.² Also relating to the Academia are various drawings for the first edition of *Distribución de los premios concedidos por el Rey N.S. a los discípulos de las tres Nobles Artes, hecha por la Real Academia de S. Fernando en la Junta General de 22 de diciembre de 1754* (Madrid, 1755), once again engraved by Palomino.³

The present two drawings can be related to the field of printmaking. They are two designs for the border of a portrait of the engraver and medal maker Tomás Francisco Prieto, engraved by Manuel Salvador Carmona in 1784.⁴ The first is a more elaborate border with a garland of flowers that runs around the upper part. On the podium are various elements that refer to Prieto's profession: books, a rolled-up sheet with drawings of ancient coins, a punch and other items. The second design is closer to the Neo-classical aesthetic. It lacks the garland and presents a more classical solution in the form of a Roman low relief. In the lower part we again see Prieto's professional equipment. In this image González Ruiz has placed more emphasis on the pedestal intended to house the laudatory inscription, depicting it in high relief and flanked by classical Roman ornamentation such as the arrows and egg motifs. An intermediary solution was finally chosen, while various changes are also evident in the final print. The general composition of the second drawing was used, while the two books were incorporated from the first design, one of which is resting on a wedge. Other modifications include the addition of a pair of compasses on top of the two books, while the parchment with the images of the coins was opened out further in order to convey more clearly Prieto's status as a medal maker and scholar.

1. For the artist's biography, see Arrese (1973).
2. Various Authors (2004), vol. I, pp. 208–209, no. 2217. González Ruiz had painted Juan Bernabé Palomino's portrait in 1741 (Academia de San Fernando, Madrid). It was reproduced in a print of 1802 by Tomás López Enguñados.

3. Various Authors (2004), vol. I, pp. 204–205, nos. 2155–2166.
4. Tomás Francisco Prieto (Salamanca, 1716–Madrid, 1782) was an important engraver and medal maker. As the print states, he was Royal Engraver and engraver to the Mints. He was also director of the Real Academia de Bellas Artes de San Fernando. See, Manuel Salvador Carmona (1989), p. 135, no. 212.



[12]

FRANCISCO BAYEU Y SUBÍAS

(SARAGOSSA, 1734—MADRID, 1795)

Book (recto)

Study of a Step covered with a Cloth (verso)

C. 1788

BLACK CHALK WITH WHITE CHALK HIGHLIGHTS ON BLUE TINTED LAID PAPER

235 X 462 MM

PROVENANCE: CASA-TORRES COLLECTION

Francisco Bayeu was one of the most important Spanish artists of the 18th century. Within his extremely extensive oeuvre, in which he was most notable as a fresco painter, Bayeu produced a large number of drawings. The inventory drawn up after his death includes a very large quantity of life studies, academic nudes, preparatory studies for paintings and other types of drawings.¹ All of them clearly manifest the very considerable influence of Mengs on his work and Bayeu can be described as the leading follower of that artist's academic precepts. According to Ceán Bermúdez, few equalled Bayeu in the "correctness of his drawing, the simplicity of the poses, the fine organisation of the composition, the expression, contrast between the groups, chiaroscuro, colour and harmony [...]"² Born in Saragossa to a family of the local nobility, he trained in his native city in the workshop of Juan Andrés de Merclein before moving permanently to Madrid in 1763 as the assistant to Antonio Rafael Mengs. At this point Bayeu began to collaborate on the numerous decorative schemes, particularly frescoes, which were being executed for various royal residences at that time. As a result of these projects he was appointed Court Painter in 1767. Together with these commissions for the Court, Bayeu also produced work for

the Basilica del Pilar in Saragossa and for Toledo cathedral. In 1788 he became director of the Academia de Bellas Artes de San Fernando in Madrid. Working tirelessly during these years, he died in Madrid in 1795.

The two drawings presented here are studies for elements commonly used in large-scale compositions, in this case a book and a step covered with a cloth. Both are executed in black chalk on blue paper, a technique and support typically employed by Bayeu for his sketches, with the highlights defined in white chalk in order to create a sense of volume. Both images are striking for the naturalism and restrained simplicity in the depiction of the objects.

The sketch for the book could be related to a large number of paintings by Bayeu in which this element appears. In general, the presence of bibles, texts, pages with writing on them, etc is a frequently recurring element in allegorical and symbolic scenes. However, the position of this volume seems to suggest that it could be a preparatory study for the important commission for the canvas of *The Exaltation of the Sacred Heart of Jesus* for the parish church in Pedrola, Saragossa.³ In 1779 the Duke of Villahermosa, Juan Pablo de Aragón y Azlor, offered up a vow to restore and enlarge the old parish church in Pedrola, a foundation under his



Francisco Bayeu,
*The Exaltation of the Sacred
 Heart of Jesus*, c. 1788.
 Pedrola (Saragossa),
 parish church

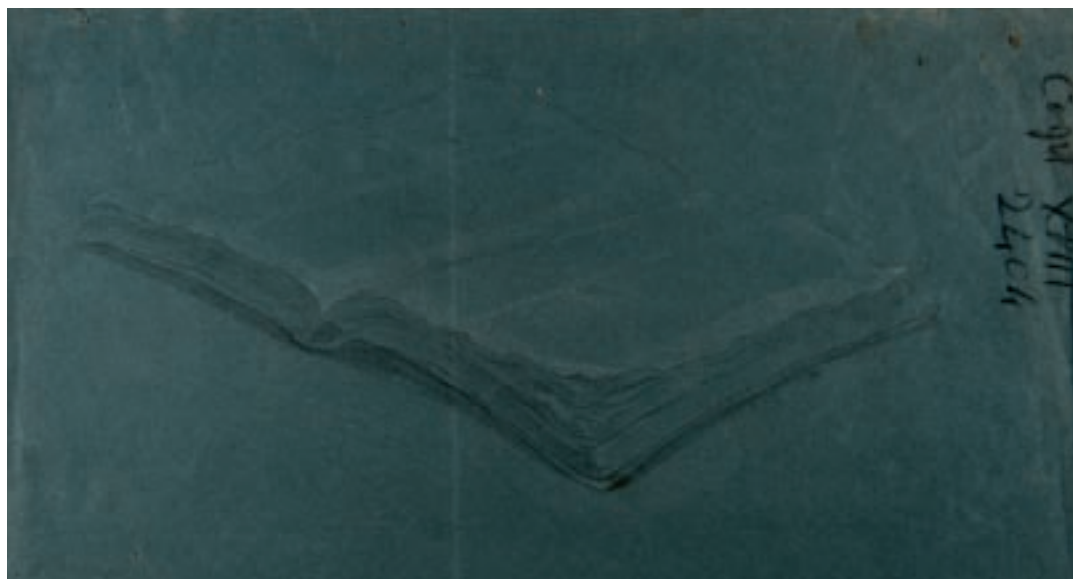
patronage, if his sickly son reached the age of five. The child survived and in order to fulfil his promise the Duke contracted some of the most important artists of the day. The architect Gregorio Sevilla designed the crossing and presbytery; Juan de Villanueva designed the stucco high altar; and Francisco Bayeu was commissioned to execute some for the paintings for the altarpieces, which he completed around 1788. His contribution consisted of two canvases, the above-mentioned work and *The Assumption of the Virgin*. Bayeu produced a large number of preparatory studies for the carefully composed and complex stepped composition of *The Exaltation*, of which the Museo del Prado now has those of the Virgin,

Saint Bernard, Saint Luigi Gonzaga, Saint Ignatius Loyola, the head of a saint and a study of four hands.⁴ In addition, Bayeu produced a study of the definitive composition now in the collection of the Duchess of Villahermosa.⁵

The drawing on the reverse of the present sheet, depicting a step covered with a cloth, is more difficult to relate to a particular work. It is primarily a magnificent study of light, shade and volumes for subsequent use in a painting. Bayeu frequently made use of stepped compositions in his paintings, for which reason an analysis of the fall of drapery on a step would be a motif to which he devoted considerable attention.

1. See Pérez Sánchez (1986), pp. 364–373 and Morales y Marín (1995), pp. 133–194.
 2. Ceán Bermúdez (1800), vol. I, p. 100.

3. Morales y Marín (1995), pp. 53 and 117–118, cat. no. 176.
 4. See Morales y Marín (1995), pp. 164–165, cat. no. 223–228.
 5. Morales y Marín (1995), p. 118, cat. no. 177.



[13]

ANTONIO CARNICERO (SALAMANCA, 1748-MADRID, 1814)

A Dog

C. 1800

PENCIL ON LAID PAPER

426 X 564 MM

PROVENANCE: CASA-TORRES COLLECTION

The present drawing is a naturalistic depiction of a French bulldog by Antonio Carnicero. The careful study of the animal's appearance and anatomy, the delicate pencil strokes and the characteristic zig-zag hatching allow this drawing to be stylistically associated with the depictions of horses that the artist executed around 1800.¹ The latter were made as preparatory studies for the series of prints on the *Royal Riding School* for which Carnicero produced thirteen plates. They depict the classic repertoire of dressage positions, while the riders are the leading members of the Spanish royal house as well as the royal favourite and Prime Minister Manuel Godoy.

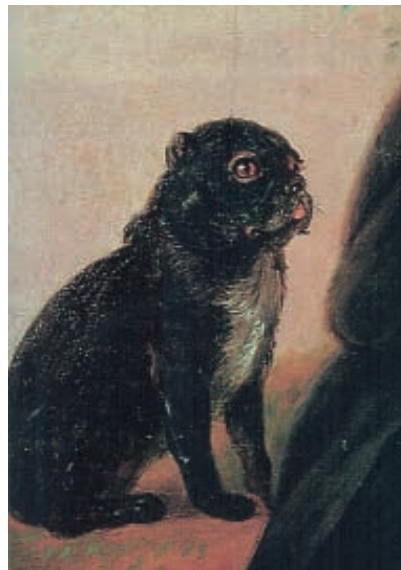
The present sheet was not produced for subsequent engraving but is a rather a sketch for an oil painting. In fact, the dog depicted here also appears in *Portrait of a Cleric* by Carnicero (Madrid, private collection), in which the sitter may be Juan Escoiquiz (1762-1820), a canon of Saragossa and tutor to the Prince of Asturias, don Fernando de Borbón.² In that small oil on panel (35 x 27 cm) the dog is located in the middle-ground in a slightly raised position within the composition. It looks attentively at the cleric, who can be assumed to be its owner. The principal difference between the drawing and the oil lies in the fact that in the painting the dog is seated while here it is standing on all four legs. This compositional change may

be due to the fact that Carnicero did not have room in his small panel for depicting the animal standing. Nonetheless, there is no doubt that it is the same dog, given that its head has sufficient distinguishing features: the lively, round eyes, the small, trimmed years, the snub, hairy muzzle, the mouth in the shape of a small triangle and a distinctive white patch beneath its dewlap.

Carnicero possessed a striking ability to reflect the different social types and classes of contemporary Spanish society. This drawing also demonstrates his skill at capturing the particular physical characteristics of animals, resulting in perfect "portraits" of them. After many long and laborious years as an artist, in 1796 this ability finally won him the position of Court Painter to Charles IV. Carnicero belonged to a dynasty of renowned 18th-century Spanish artists which meant that he had learned the lessons of art from infancy. He entered the Real Academia de Bellas Artes de San Fernando as a student in 1758 and two years later moved with his brother Isidro to Rome where he remained for six years. There he received the training offered to grant students, perfecting the technique of drawing and executing copies of classical sculptures and paintings by the Old Masters. Following his return to Spain in 1766 Carnicero became a professor at the Academia de San Fernando and was awarded various prizes. In 1769 he obtained the commission to paint six large



Antonio Carnicero,
Portrait of a Cleric.
Madrid,
private collection



Antonio Carnicero,
detail of the dog
in *Portrait of a Cleric*.
Madrid,
private collection

canvases on the life of Saint Francis of Assisi for the Basilica of San Francisco el Grande in Madrid (still in situ). He thus gradually began to move in Court circles and from 1775 was involved, under the supervision of José del Castillo (1737–1793), in the execution of tapestry cartoons for the Private Cabinet of the Princess of Asturias in the palace of El Pardo. In addition, from 1781 Carnicero produced various paintings for the series of panoramic views of ports, roads, bays, islands and shipyards of Spain commissioned from Mariano Ramón

Sánchez (1740–1822) by Charles III for the small rooms of the library of the Prince of Asturias in the Royal Palace in Madrid. In 1788 Carnicero was made a member of the Academia de San Fernando while in 1796, as noted above, he was appointed Court Painter to Charles IV. From that point onwards he executed numerous portraits of members of the Court and of the royal family, either in the form of canvases or as prints for the *Kalendarios* and *Guías de forasteros*. Antonio Carnicero died in Madrid on 2 June 1814.³

1. See Fecit II (2010), pp.47–51.

2. Antonio Carnicero (1997b), pp.120–121.

3. On Carnicero's biography, see Antonio Carnicero (1997a) and Antonio Carnicero (1997b).



[14]

JOSÉ RIBELLES HELIP (VALENCIA, 1778—MADRID, 1835)

Elevation for one of the end walls of a gallery for the suburban palace of Vista Alegre, Madrid

1833–1835

PENCIL, INK, WATERCOLOUR, GOUACHE AND GOLD ON PAPER

150 X 260 MM

SIGNED: "JOSÉ RIBELLES" (LOWER RIGHT, IN PENCIL)

PROVENANCE: CASA-TORRES COLLECTION

Born in Valencia on 20 May 1778, José Ribelles initially trained with his father, the painter of the same name. Having acquired the rudiments of the art he entered the Academia de San Carlos in Valencia where he studied with Vicente López. In 1798 he was awarded the Academia's First Class prize and the following year moved to Madrid to continue his studies at the Real Academia de Bellas Artes de San Fernando. Very soon after his arrival he was awarded the second prize in the First Class category for his oil on canvas of *The Continence of Scipio* (Madrid, Real Academia de Bellas Artes de San Fernando). This success ensured his entry into Court circles and allowed him to meet artists of the stature of Goya, with whom he established good relations. During the French occupation of Spain, Ribelles entered the Masonic lodge of Santa Julia, becoming a Master. Following Ferdinand VII's return to the throne this activity brought Ribelles before the Inquisition but he avoided punishment by freely admitting his membership of the Masons. In 1818, having rejoined official artistic circles, he was made an academician of San Fernando and through the mediation of the Infante Carlos María Isidro he became Deputy Director of the Academia's drawing school for girls on calle Fuencarral, Madrid. That same year he petitioned the monarch for the position of Court Painter, obtaining this appointment on 16 February 1819. Ribelles was tirelessly

active during these years, producing frescoes as well as drawings, set designs and oils. As a fresco painter he worked in the Royal Palace in Madrid and in Vista Alegre and for the Los Caños de Peral, de la Cruz and del Príncipe theatres. He died in Madrid on 16 March 1835.¹

This delightful drawing relates to Ribelles' activities as a designer of interiors and can very probably be associated with the work he undertook for the royal palace of Vista Alegre. This suburban palace was built in 1825 as a recreational residence surrounded by gardens. It was soon after acquired by Queen María Cristina, who made significant alterations from 1833 onwards. In addition to Ribelles, other artists involved in its design and decoration included the architect Martín López Aguado and the painters José and Federico de Madrazo, Carlos Luis Ribera, Vicente López and Pharamond Blanchard.² The present design is a highly finished one for the elevation of a wall in a gallery in the palace. It has been conceived around the two doors that give entry into the room, located at each end of the wall. Slender Egyptian pilasters have been used in order to structure the space and make it more dynamic. The marked verticality of the pilasters is balanced by the wainscoting of geometrical motifs in the lower part and the broken frieze ornamented with palmettes of a Graeco-Roman type in the upper part. At each side and in the manner of over-doors are two horizontal scenes of classical subjects.



Jean-Démsthène Dugourc,
*Elevation for one of the end walls of an Etruscan gallery
for the Casita del Príncipe at El Escorial, 1786.*

Patrimonio Nacional, Palacio Real
de Madrid, inv. no. 10221991

The central section in the wall is occupied by a large painting that presides over the room with a trompe-l'oeil vase of flowers in perspective above it.

For his design Ribelles looked to the decoration of palaces in Spain during the reign of Charles IV. This drawing can be compared, for example, with the designs by François Gognard for the palace of the Duke and Duchess of Alba in Madrid (1790), those by Jean-Démsthène Dugourc for the Casita del Príncipe at El Escorial (1786), the ceiling paintings by Luis Japelli for the Casa del Labrador at Aranjuez (1795-1796), and the now lost decorations for the Palacete at



Photograph of the Mahogany Room in the Palacete at Moncloa,
before its destruction in 1936

Moncloa, Madrid.³ All of them reflect the taste for the Egyptian, Etruscan and Graeco-Roman motifs that were extremely fashionable in Europe at this period, the rapid and widespread dissemination of which can partly be attributed to publications such as the *Receuil d'antiquités* by the comte de Caylus or the celebrated plates of *Le Antichità di Ercolano Esposte*.⁴ In fact, the scene of Cupid on a chariot that appears in one of the over-doors in this design seems to be inspired by, if not directly derived from, one of the plates of the discoveries made at Pompeii and Herculaneum during the reign of Charles III of Spain when king of Naples.

1. For Ribelles' biography, see Ossorio y Bernard (1868), p. 573 and, more recently, Fecit I (2010), p. 49.

2. Navascués Palacio (1983).

3. See, respectively, Egyptomania (1994), p. 134, cat. no. 59; Carlos IV (2009), pp. 210-213, cat. no. 60-64; and Jordán de Urries (2009), p. 85.

4. See Caylus (1752-1767) and Antichità di Ercolano (1757-1792).



For the wall

[15]

DANIEL VÁZQUEZ DÍAZ (NERVA, HUELVA, 1882—MADRID, 1969)

The Pianist Brailowsky in performance

1924

INK AND PENCIL STROKES ON PAPER

207 X 266 MM

BOTH SIGNED: "VÁZQUEZ DÍAZ" (IN PENCIL)

A note lingers in the air. A sweet melody rings out clearly, perfectly and harmoniously. Suddenly the gentle sonority increases in tone, becoming ever more intense and rapid. The performer shifts from a relaxed, comfortable position and leans over the keyboard in his endeavour to convey all his power and mastery over the notes of the piano. So much so that he seems to fuse with the instrument, and it is difficult to know where the man ends and the structure of the piano beings. A Nocturne by Chopin is to be heard in the auditorium, played by the most important pianist of the interwar period, the Ukrainian Alexander Brailowsky (1896-1976).¹ Meanwhile, in the audience, the Spanish painter Vázquez Díaz, visiting Paris in the 1920s and avid to learn, conveys the very essence of the concert in four summary strokes mid-way between Realism and Cubism. The two drawings presented here offer a marvellously simple reflection of one of Brailowsky's concerts that took place in 1924. During that year and over the course of six days the pianist performed all 160 works composed for the piano by Frédéric Chopin.

In these drawings Vázquez Díaz reveals his enormous abilities as an illustrator and portraitist, traits that would always be evident in his work. Deploying a rapid, precise and confident stroke and making use of just a few lines, he not only defines the figure but also tells a story and one in

which we can still detect the notes of Chopin's music and the passion of the pianist's performance. Never have so few lines enclosed such sonority, in the manner of a musical box.

Above all, Vázquez Díaz's drawings and oil paintings reflect the passion of a man who was on the point of becoming a professor of business studies until he moved to Madrid in 1903 to dedicate himself entirely to painting. There he began to make copies of works in the Museo del Prado and met artists such as Solana, Darío de Regoyos and Juan Gris, becoming a friend of the latter.² In 1906 he moved to Paris where he became a pupil of the sculptor Antoine Bourdelle (1861-1929), also meeting Picasso, Braque and Modigliani. The influence of these figures and of his friend Gris opened his art to Cubism and from this date onwards his works make use of rigorous, solid, constructed planes. In 1918 Vázquez Díaz returned to Spain and settled in Madrid where he combined his artistic endeavours with teaching, giving classes in his studio and at the Escuela de Bellas Artes de San Fernando. His work places particular emphasis on portraits, a genre that he practised from the outset of his career.³ These images look to reflect the soul of the sitters and are devoid of any anecdotal detail. The influence of Cézanne is clear, resulting in hieratic figures of a sculptural, volumetric nature. Among Vázquez Díaz's most illustrious sitters were Solana, the brothers Pío and Ricardo



Photograph
of the pianist
Alexander
Brailowsky
during a concert

Baroja, Manuel de Falla, Ignacio Zuloaga and the writers Juan Ramón Jiménez and Miguel de Unamuno. Still life and landscape were other genres in which Vázquez Díaz combined Realism and Cubism, an approach evident, for example, in canvases such as *Factory in the Mist* (Bilbao, Museo de Bellas Artes) and in numerous landscapes of Fuenterrabia where the artist spent his summers. Nonetheless, among Vázquez Díaz's most notable creations are the mural paintings that he executed between 1927 and 1930 for the monastery of

La Rábida in Huelva. Depicting *The Discovery of America*, they illustrate the preparations for Christopher Columbus's journey to that continent. From this period onwards Vázquez Díaz would be honoured with numerous prizes and honours. In 1951 he won the Grand Prix of the Hispano-American Art Biennial, in 1954 he was awarded the Medal of Honour at the National Fine Arts Exhibition and in 1968, one year before his death, he was made a member of the Real Academia de Bellas Artes de San Fernando.⁴

1. Brower (2003), p.224.
2. For more information on Daniel Vázquez Díaz's life and his relationship with the Spanish avant-garde, see Tusell (2002) and Jiménez-Blanco (2006).

3. Iglesias (2001).
4. The last, posthumous, tribute that the artist received was the retrospective exhibition devoted to him at the Museo Nacional Centro de Arte Reina Sofía in 2004. See Daniel Vázquez Díaz (2004).



[16]

TOMÁS FERRÁNDIZ (ALCOY, ALICANTE, 1914—MADRID, 2010)

Female Nude

1939

RED CHALK ON PAPER

159 X 219 MM

SIGNED AND DATED: "10 MINUTOS-24-11-39/MADRID-FERRÁNDIZ" (UPPER LEFT CORNER)

In September 1939 the Academia de Bellas Artes de San Fernando reopened its doors after the Spanish Civil War. For many years the Academia had been the second home to professors and students avid to immerse themselves in the world of art. Three years had passed since the military uprising of 18 July 1936 that had led on to the violence of combat, brought a halt to the activities of many and irreparably altered the fate of an entire country. Among those obliged to set aside their academic studies was Tomás Ferrándiz, a promising artist who worked in a wide range of art forms: sculpture, painting, drawing and even creative writing. Nonetheless, for Ferrándiz the war years were not totally lost ones given that he was intensely active during this period, as a result of which he matured as an artist and became receptive to new trends. The uprising had found him on his summer holidays in his native Alcoy where he was a regular participant in its most liberal circles such as the "Misunderstood Club", the members of which were writers and musicians. This affinity with revolutionary ideals led him to receive various commissions for posters in support of the Republican side. It could be said that the Spanish Civil War was one of the first examples of "total war" in which propaganda, and hence artists, played a key role.

Two facets of Ferrándiz's activities were particularly notable during the war years. Firstly he undertook a

significant body of work as a graphic illustrator, reflecting the pathos of the conflict, the suffering of civilians and the heroism of the combatants. In this field, which was entirely oriented towards propaganda, he made use of strikingly sculptural and volumetric figures, imbuing his works with an epic mood. Secondly, Ferrándiz was involved in the Spanish Pavilion for the International Exhibition in Paris in 1937, which was the largest and most comprehensive propaganda exercise undertaken by the Republic during the war. It benefited from the involvement of artists of the stature of Picasso, Miró, Julio González and Alberto Sánchez and was the venue for the first public display of *Guernica*. In the Pavilion Ferrándiz showed a drawing entitled *Clamour of War*, which was the central panel of a polyptych on which he had been working since the autumn of 1936 and which would be entitled *The Spanish People defending Democracy*. This piece is striking for its great technical merit, its classicising, academic mode, its monumentality and above all its almost sculptural nature. In the manner of a Greek frieze it illustrates the extremely difficult situation of the Spanish Republic at that time. While focusing on the heroic and on the epic nature of the combatants, it also conveyed the suffering of the soldiers and the bravery of their resistance. Ferrándiz's artistic idiom, which combines Ingres-like classicism with sculptural



Tomás Ferrándiz,
Clamour of War, 1937.
Drawing on paper
stuck to canvas.
Madrid,
private collection



Tomás Ferrándiz,
War Letter, 1938.
Ink on paper.
Madrid,
private collection

volume, would be fully defined during the war years, a period that saw the emergence of a mature artist.

This maturity and fully established style is evident in the present drawing, executed in the period immediately after the war, in November 1939. *Female Nude* is a completely academic work of the type produced by the students of the Academia in their life classes, hence the annotation as to how long it took to produce. It reveals the pure essence of Ferrándiz's style. The figure's monumental, rotund and highly sculptural forms are comparable to the powerful nudes in *Clamour of War*.

The return to the Academia and the placid routine of classes must have been a gratifying experience for those who had passed through the horrors of the recent war. This resumption of academic exercises, to the gentle sketching of the female form in all its voluptuousness and sensuality, undoubtedly enabled Ferrándiz to return to normality. Nonetheless, the presence of the red chalk that defines the lines of the figure seems to evoke the blood spilled in the conflict. This bloodshed would continue to leave its mark on the artist's life, like the lines of red chalk that covered the sheets of his drawings: a reminder of a horror experienced and never forgotten.¹

1. Tomás Ferrándiz's life and career have been almost forgotten for many years. The exhibition to be devoted to him at the José de la Mano Art

Gallery and the new *catalogue raisonné* of his work will help to bring us closer to an unknown artist. See: Clamor de Guerra (2012)



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J O S É D E L A M A N O

G A L E R I A D E A R T E